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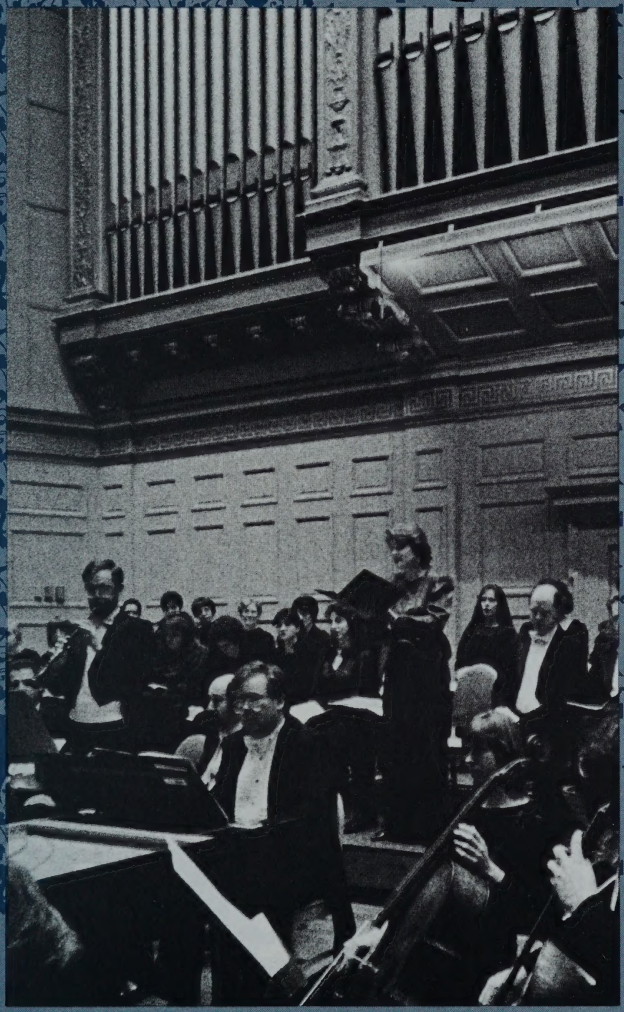

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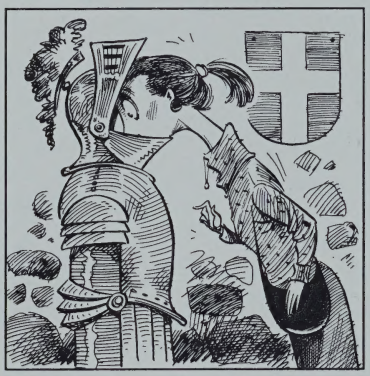

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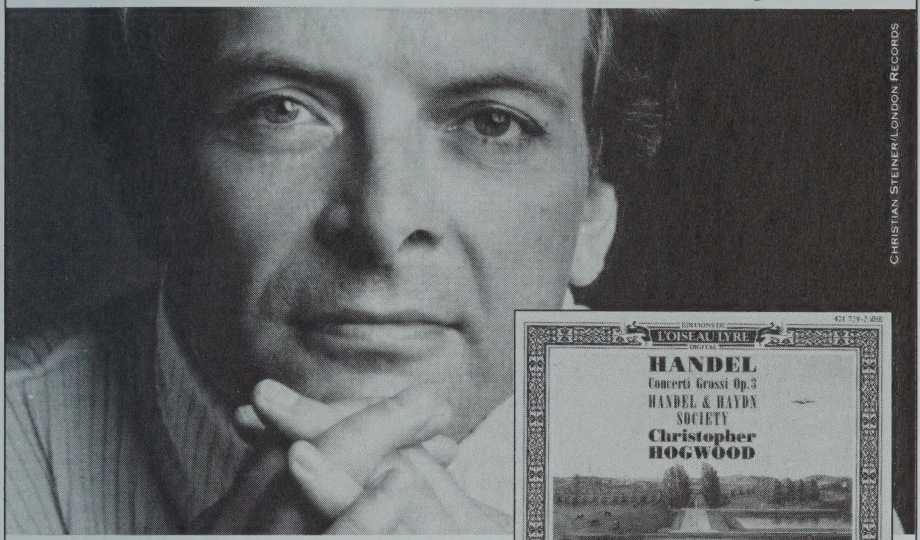

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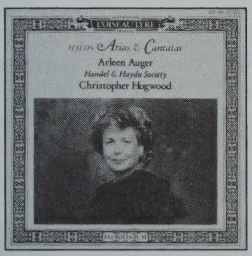

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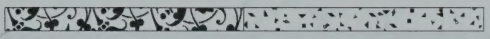

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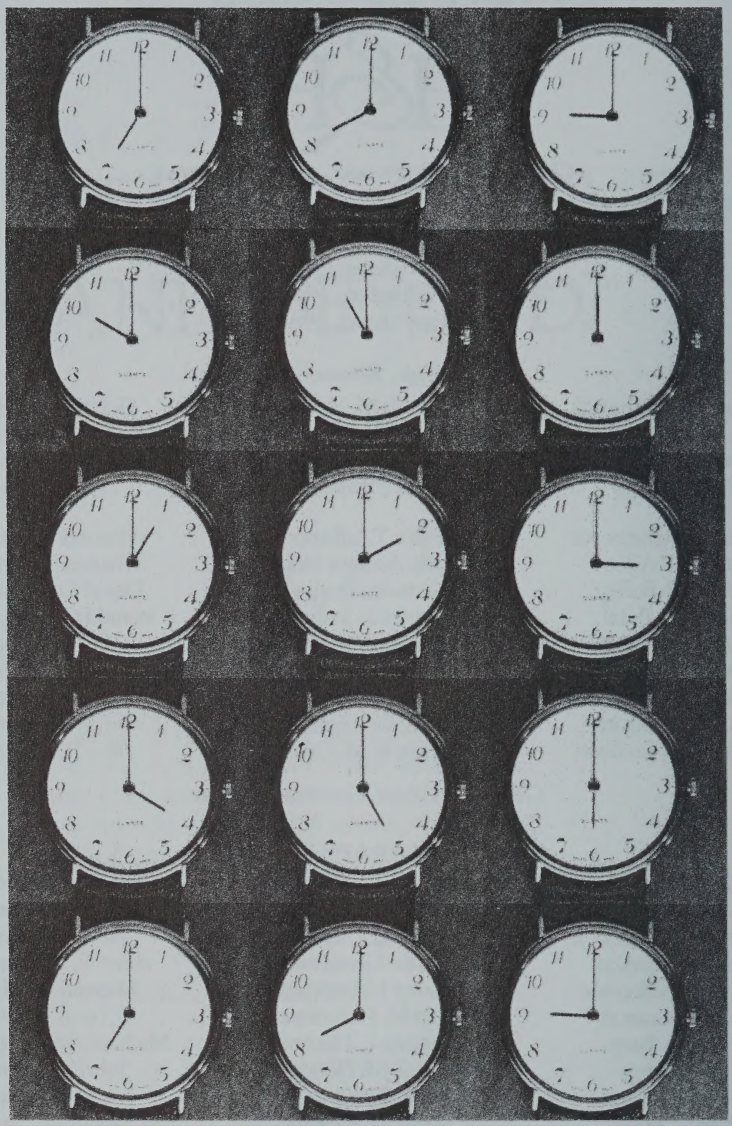

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CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR
ONE HUNDRED SEVENTY-SIXTH SEASON,
1990-91

Friday, November 30 at 7:30 p.m.
Saturday, December 1 at 7:30 p.m.
Sunday, December 2 at 3 p.m.
Tuesday, December 4 at 7:30 p.m.
Friday, December 7 at 7:30 p.m.
Symphony Hall

Christopher Hogwood
Conductor

GEORGE FRIDERIC HANDEL
(1685-1759)

Messiah, A Sacred Oratorio
(Mozart orchestration, K. 572)

Part The First

INTERMISSION

Part The Second

PAUSE

Part The Third

Heidi Grant, *Soprano I*
Catherine Robbin, *Soprano II*
David Gordon, *Tenor*
Cornelius Hauptmann, *Bass*

The audience is politely requested not to stand during the *Hallelujah* chorus.

This concert is being recorded for broadcast on WBUR 90.9 FM.

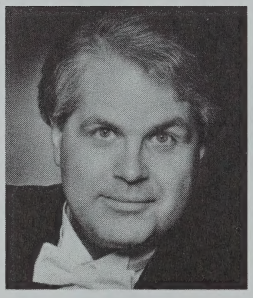
Handel & Haydn Society's 1990 performances of *Messiah* are sponsored by THE TRUMP SHUTTLE

HEIDI GRANT, SOPRANO

Winner of the 1988 Metropolitan Opera National Council Auditions, Heidi Grant was invited by James Levine into the Met's prestigious Young Artist Development Program where, through the 1990-91 season, she will appear as Barbarina in *The Marriage of Figaro* and Servilia in *Clemenza di Tito*. This season she will also appear as Susanna in *The Marriage of Figaro* with the Santa Fe Opera and in *Messiah* with the Houston Symphony. These performances mark Ms. Grant's Handel & Haydn Society debut.

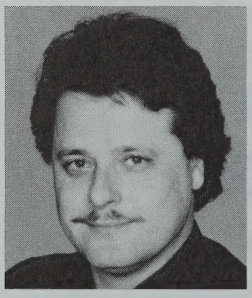
CATHERINE ROBBIN, MEZZO-SOPRANO

Especially noted for her masterful interpretations of both Baroque and Romantic literature, Ms. Robbin has performed with many of today's leading conductors throughout her native Canada, and in New York, London, Lisbon, Stuttgart, Washington, and Chicago. She has recorded Handel's *Orlando* with the Academy of Ancient Music, Haydn's *Stabat Mater* with Trevor Pinnock, and will record Mozart's *Coronation Mass* with Christopher Hogwood. Ms. Robbin last appeared with H&H in 1988 in Handel's *La Resurrezione*.



DAVID GORDON, TENOR

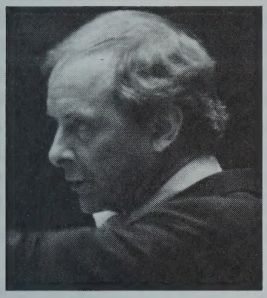
In the world of Baroque music, David Gordon is widely regarded as one of the most elegant, stylish and communicative tenors of our time. In music ranging from Monteverdi and Bach to Schönberg and Stravinsky, he is a popular guest artist with major orchestras including Philadelphia, Boston, Berlin, Cleveland, Los Angeles, San Francisco, Saint Paul, and many other symphonies and major festivals worldwide. In 1989 Mr. Gordon appeared with H&H in Bach's *Magnificat*.



CORNELIUS HAUPTMANN, BASS

Born in Stuttgart, Cornelius Hauptmann studied at the Musikhochschüle and graduated in 1982. Between 1982 and 1986, he was a principle bass at the Opera Houses of both Heidelberg and Stuttgart. Mr. Hauptmann has made numerous recordings, including Bach's St. John and Matthew Passions and Mozart's C Minor Mass with John Eliot Gardiner, and Mozart's Requiem with Leonard Bernstein. This marks Mr. Hauptmann's H&H debut.

CHRISTOPHER HOGWOOD,
H&H ARTISTIC DIRECTOR



Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement.

In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten year association with Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra.

In 1989 Christopher Hogwood was created Commander of the British Empire by Queen Elizabeth II for his services to the arts.

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Program Notes

Handel's *Messiah* (arr. Mozart)
George Frideric Handel (1685-1759)
Wolfgang Amadeus Mozart (1756-1791)

The art of arranging another composer's music—particularly in this era of "authenticity"— is undervalued. Of course, often enough, an arrangement or orchestration exists because the original composer has no experience with the orchestra and must turn over that portion of the work to a specialist. Sometimes, too, an arrangement has been made for the private study of a composer who wishes to learn something of the quality of another master. When the arranger happens to be a genius himself — as is the case, say, of J. S. Bach — the arrangements, like Bach's transcriptions of Vivaldi, become "original" works in their own right. Some arrangements are made to reduce a large work to smaller, more practical size for study or performance (such as Salomon's transcriptions of some of Haydn's *London* symphonies for chamber ensemble). In the last two hundred years it has been more common, perhaps, for a smaller work to be "colorized" (like a black and white film) by conversion to orchestral guise. Ravel's treatment of Mussorgsky is one of the most famous; Sir Thomas Beecham's treatment of *Messiah* is one of the most infamous, though not at all inconsistent with that conductor's love of color and sonority.

Everyone who learns much about Mozart knows that he arranged works of Handel for performances in Vienna, and that these were accomplished on commission from Baron van Swieten, a Dutch-born musical patron, amateur composer, and one-time diplomat in England, where he had fallen in love with Handel's music. There has been surprisingly little investigation of Mozart's work as an arranger, whereas extensive studies exist for Bach's activity in this field. Yet, a musical mind such as Mozart had simply could not come to grips with a work of genius like *Messiah* without finding his imagination engaged. His interest in older music can be gauged from the fact that Mozart was involved with van Swieten's activities almost from the moment of his arrival in Vienna in 1781. It seems likely, then, that his contribution to the performances of *Acis and Galatea* (November 1788), *Messiah* (March 1789), *Alexander's Feast* and the *Ode for St. Cecilia's Day* (both July 1790) must have been, to some degree at least, a labor of love.

When Mozart undertook his arrangement of *Messiah*, van Swieten had prepared for him a manuscript copy of the score made, clearly, on the basis of Walsh's first edition. The copyist wrote out the string parts and the vocal lines from the copytext, but left space for Mozart to add wind parts. This was, of course, long before the era of scholarly critical editions, and Walsh's score contained a number of errors which the copyist carefully repeated. As a result, as Mozart set to work, he had to find musical solutions for a few readings in the score that must have struck him as perverse, but find them he did. Those who know *Messiah* well in modern scholarly performances will be surprised at some of these moments, reflecting a very different performance tradition. Mozart's version thus allows us to hear how Handel would have sounded in late 18th-century Germany in a way that would be far more difficult to reconstruct without his manuscript.

Handel's *Messiah* is at once his most familiar and least typical composition. Unlike the great majority of his oratorios, *Messiah* has no dramatic characters enacting a Biblical story like some kind of opera without costumes; rather it is contemplative throughout. (It was perfectly natural for the oratorios to be "operatic" in character; they were composed for opera singers and performed during Lent and other periods when the theaters were closed, thus providing a suitably elevated form of entertainment for audiences deprived of the sinful delights of the stage.)

The text is entirely drawn from the

Bible, though the credited librettist, Charles Jennens, probably assembled it from the Anglican Prayer Book rather than the Bible itself, since most of the passages found in Part I were already conveniently assembled in the Anglican Christmas service, those of Part II in services for Holy Week, Easter, Ascension, and Whitsunday, and those of Part III from the Burial Service.

Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just twenty-three days of feverish composition, from August 22 to September 14, 1741. It was an immediate success in Dublin. Handel himself always regarded it as a work unique in his output. Though we know virtually nothing about his religious views, he seems to have felt, on this occasion, divinely inspired in more than the metaphorical sense that artists occasionally speak of. For the rest of his life, he allowed *Messiah* performances only in aid of charity, usually for his favorite institution, the Foundling Hospital.

Even so, the first performances in London had to be given without advertising the title of the work (it was listed only as "a New Sacred Oratorio") for fear of offending the Puritan suspicion of anything connected with the theater. Hard as it may be to believe today, Handel was roundly attacked by clergymen for daring to perform such a work in a playhouse. A correspondent to the *Universal Spectator* wrote, four days before the London premiere:

> An *Oratorio* either is an *Act* of *Religion*, or it is not; if it is, I ask if the *Playhouse* is a fit *Temple* to perform it in, or a Company of *Players* fit *Ministers* of *God's Word*....

By 1750, when Handel began offering annual performances as a benefit for the Foundling Hospital, the work began to catch on in the capital, quickly becoming the most famous piece of music ever written in England. It took longer to catch on on the Continent, where there was nothing corresponding to the English choral tradition, but certainly the van Swieten production with Mozart's orchestration played an important role in carrying *Messiah* to central Europe.

After hearing the work in London, the librettist Jennens, a pompous and arrogant man, complained at the haste with which Handel had composed. "I shall put no more Sacred Works into his hands, to be thus abus'd...." He tried to get Handel to retouch "the weak parts to make it fit for a publick performance ... but he is so lazy and obstinate, that I much doubt the Effect." It is hard to imagine what serious reservations he could have had. *Messiah* is consistently of a remarkably high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the *Messiah*; the accomplishment of that redemption through the sacrifice of Jesus; and an extended hymn of thanks for the final overthrow of death.

Handel arranged his text in what might be construed as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. In this framework, the recitative explained some aspect of the situation, to which the aria provided an individual lyrical response and the chorus then supplied the communal response of Christendom. The recitatives and arias overflow with evocative musical imagery to mirror the text, while the choruses provide the center of gravity and include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. In whatever version, *Messiah* will remain at the heart of the choral repertory as long as we continue to sing. — *Steven Ledbetter*

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Handel's *Messiah*

Mozart Orchestration (K. 572)

Original English text taken from the Scriptures by Charles Jennens

PARTE PRIMA

Overtura

Recitativo accompagnato (Tenore)
Tröstet Zion! Tröstet Zion, spricht eu'r Gott. Geht, ihr Friedensboten, nach Jerusalem, und prediget ihr, daß ihre Ritterschaft ein Ende hat, daß ihre Missetat vergeben ist! Vernehmt die Stimme des Predigers in der Wüste: bereitet dem Herrn den Weg, und bahnet die Pfade der Wüsten unserm Gott!

Aria (Tenore)
Alle Tale macht hoch und erhaben und senkt die Berge und Hügel vor ihm, macht eb'ne Bahn und, was rauh ist, macht gleich!

Coro
Denn die Herrlichkeit Gottes des Herrn wird offenbaret. Alle Völker werden es sehen, denn es ist Gott, der es verheißen hat.

Recitativo accompagnato (Basso)
So spricht der Herr, Gott Zebaoth: noch eine kleine Zeit und ich bewege den Himmel und die Erde, das Meer und das Trock'ne, alle Völker beweg' ich, spricht Gott, wenn nun der Trost aller Heiden erscheint. Der Herr, den ihr suchet, kommt plötzlich zu seinem Tempel und der Engel des Bundes, des ihr begehret. Sieh! Er kommt, spricht Gott der Herr.

Aria (Basso)
Doch wer mag ertragen den Tag seiner Ankunft und wer mag besteh'n, wenn er sich zeiget? Denn er ist gleich des Goldschmieds Feuer.

Coro
Und er wird reinigen die Kinder Levi, damit sie bringen, Herrlicher Dir, ein Opfer der Gerechtigkeit.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crook'd straight and the rough places plain.

Chorus
And the glory of the Lord shall be revealed, and all flesh shall see it together; For the mouth of the Lord hath spoken it.

Recitative, accompanied (Bass)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the covenant whom ye delight in, behold He shall come, saith the Lord of Hosts.

Aria (Bass)
But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitativo (Soprano II)
Denn sieh! Eine Jungfrau wird schwanger, gebiert einen Sohn und nennet ihn Immanuel: Gott mit uns!

Recitative (Soprano II)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God With Us".

Aria e Coro (Soprano II)
O du, die Wonne verkündet in Zion, steig' empor zu der Höhe der Berge; o du, die Wonne verkündet in Jerusalem, heb' auf die Stimme mit Macht, dein Gesang schalle getrost, verkünde den Städten Juda: er kommt, eu'r Gott! Mach' dich auf, strahle freudig einher, denn dein Licht kommt, und die Herrlichkeit des Herrn geht auf über dir.

Aria and Chorus (Soprano II)
O Thou that tellest good tidings to Zion, get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem, lift up Thy voice with strength: lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.

Recitativo accompagnato (Basso)
Blick auf! Nacht bedekket das Erdreich, dunkle Nacht die Völker; doch über dir gehet auf der Herr, und seine Herrlichkeit erscheinet über dir; und die Heiden wandeln in deinem Licht und die Könige im Glanze deines Aufgangs.

Recitative, accompanied (Bass)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

Aria (Basso)
Das Volk, das im Dunkeln wandelt, es sieht ein großes Licht. Und die da wohnen im Schatten des Todes, es scheinet helle über sie.

Aria (Bass)
The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

Coro
Uns ist zum Heil ein Kind geboren, uns zum Heil ein Sohn gegeben, dessen Herrschaft ist auf seiner Schulter, und sein Nam' wird genennet: Wunderbar, Herrlichkeit und Rat und Kraft und Held und ewig Vater und Friedefürst.

Chorus
For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

Pifa

Pifa

Recitativo (Soprano II)
Es waren Hirten beisammen auf dem Felde, die hüteten ihre Herde des Nachts.

Recitative (Soprano II)
There were shepherds abiding in the field, keeping watch over their flock by night.

(Please turn page quietly.)

Recitativo accompagnato (Soprano II)
Und sieh! Der Engel des Herrn trat zu ihnen, und die Klarheit des Herrn umleuchtete sie, und sie erschraken sehr.

Recitative, accompanied (Soprano II)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitativo (Soprano II)
Und der Engel sprach zu ihnen: fürchtet euch nicht! Ich bring' euch große Freude, Wonn' und Heil für alle Völker, denn euch ist heut' in Davids Stadt der Heiland geboren, der Heiland, der Gesalbte, der Herr.

Recitative (Soprano II)
And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

Recitativo accompagnato (Soprano II)
Und alsobald war da bei dem Engel die Menge der himmlischen Heere, die lobten Gott und sprachen:

Recitative, accompanied (Soprano II)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

Coro
Ehre sei Gott in der Höhe! und Fried' auf Erden! und allen Menschen Heil!

Chorus
Glory to God in the highest, and peace on earth, good will toward men.

Aria (Tenore)
Erwach', zu Liedern der Wonne, frohlokke, du Tochter Zion und jauchze, du Tochter Jerusalem, blick' auf, dein König kommt zu dir! Er ist ein Gerechter und ein Helfer und bringet Heil allen Völkern.

Aria (Tenor)
Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold Thy King cometh unto Thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Recitativo (Soprano I)
Dann tut das Auge des Blinden sich auf, und das Ohr des Tauben wird hören, dann hüpfet der Lahme wie ein Hirsch, und die Zunge der Stummen singt Lob.

Recitative (Soprano I)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria (Soprano I)
Er weidet seine Herde, ein guter Hirt, und sammelt seine Lämmer in seinen Arm. Er nimmt sie mit Erbarmen in seinen Schoß und leitet sanft die gebären soll. Kommt her zu ihm, die ihr mühselig seid, kommt her zu ihm, mit Traurigkeit Beladene, und er verleiht euch Ruh'! Nehmt sein Joch auf euch und lernet von ihm, denn er ist sanft und demutsvoll, dann findet ihr Ruh' für euer Herz!

Aria (Soprano I)
He shall feed His flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Coro
Sein Joch ist sanft, und leicht ist seine Last.

Chorus
His yoke is easy, and His burthen is light.

Parte Seconda

Coro
Kommt her und seht das Lamm! Es trägt die tötende Last, die Sünde der Welt.

Aria (Soprano II)
Er ward verschmähet und verachtet, von Menschen verschmäht, ein Mann der Schmerzen und umgeben mit Qual.

Er gab den Schlägen seinen Rükken und seine Wange der bitt'ren Feinde Wut, verbarg nicht die Stirn vor Schmach und Speichel.

Coro
Wahrlich! Er litt unsre Qual und trug unsre Schmerzen, ward verwundet für unsre Sünde, ward zerschlagen für unsre Missetat, damit wir Friede hätten.

Coro
Durch seine Wunden sind wir geheilet.

Coro
Wie Schafe geh'n, floh'n wir zerstreut, denn wir wallten jeder seinen eig'nen Weg; und der Herr hat nur auf ihn unsre Schulden hingewälzt.

Recitativo accompagnato (Soprano I)
Und alle, die ihn seh'n, verspotten ihn, sie sperren auf die Lippen und schütteln das Haupt, sagend:

Coro
Er trauete Gott, daß der ihn befreite. Laßt Gott befreien ihn, wenn er ihm wohlgefällt!

Recitativo accompagnato (Soprano II)
Die Schmach bricht ihm sein Herz; er ist voll von Traurigkeit. Er sah umher, ob's jemand jammerte; aber da war keiner, der da Trost dem Dulder gab.

Aria (Soprano II)
Schau hin und sieh! Wer kennet solche Qualen, schwer wie seine Qualen?

Part the Second

Chorus
Behold the Lamb of God, that taketh away the sin of the world.

Aria (Soprano II)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

Chorus
And with His stripes we are healed.

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

Recitative, accompanied (Soprano I)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that He should deliver Him: let Him deliver Him, if He delight in Him.

Recitative, accompanied (Soprano II)
Thy rebuke hath broken His heart, He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Aria (Soprano II)
Behold, and see if there be any sorrow like unto His sorrow.

(Please turn page quietly.)

Recitativo accompagnato (Soprano I)
Er ist dahin aus dem Lande der Lebenden, und um die Sünde seines Volkes ward er geplaget.

Aria (Soprano I)
Doch du ließest ihn im Grabe nicht; du ließest nicht zu, daß dein Heiliger Verwesung sah.

Coro
Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein!
Wer ist der König der Ehren? Der Herr stark und mächtig im Streite.
Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein!
Wer ist der König der Ehren?
Gott Zebaoth,
er ist der König der Ehren.

Recitativo (Soprano II)
Zu welchen von den Engeln hat er je gesagt: du bist mein Sohn, von Ewigkeit her bist du es!

Coro
Der Herr gab das Wort. Groß war die Menge der Boten Gottes.

Aria (Soprano I)
Wie lieblich ist der Boten Schritt, sie kündigen Frieden uns an; sie bringen freudige Botschaft vom Heil, das ewig ist.

Coro
Ihr Schall ging aus in jedes Land und ihr Wort bis an das Ende der Welt.

Aria (Basso)
Warum entbrennen die Heiden und toben im Zorne, und warum halten die Völker stolzen Rat? Die Hölle steht auf zur Empörung wider den Herrn und wider seinen Gesalbten.

Coro
Brecht entzwei die Ketten alle, und schüttelt ab dies Joch von euch!

Recitative, accompanied (Soprano I)
He was cut off out of the land of the living, for the transgression of thy people was He stricken.

Aria (Soprano I)
But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus
Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in!
Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads,
O ye gates, and be ye lift up,
ye everlasting doors, and the King of glory shall come in! Who is this King of glory?
The Lord of hosts:
He is the King of glory.

Recitative (Soprano II)
Unto which of the angels said He at any time: Thou art my Son, this day have I begotten Thee?

Chorus
The Lord gave the word, great was the company of the preachers.

Aria (Soprano I)
How beautiful are the feet of them that preach us the gospel of peace, and bring glad tidings of good things.

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.

Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and His Anointed.

Chorus
Let us break their bonds asunder, and cast away their yokes from us.

Recitativo (Tenore)
Der da wohnet im Himmel, er lachet ihrer Wut, der Herr, er spottet ihrer.

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

Aria (Tenore)
Du zerschlägst sie mit dem Eisenszepter, und du schlägst sie zu Scherben gleich des Töpfers Gefäßen.

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

Coro
Halleluja! Denn Gott der Herr regieret allmächtig! Der Herr wird König sein; das Reich der Welt ist nun des Herrn und seines Christus. Und er regiert von nun an und ewig, Herr der Herrn, der Götter Gott. Halleluja!

Chorus
Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.

The audience is politely requested not to stand during the *Hallelujah* chorus.

WHY NOT STAND?

Christopher Hogwood

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the *Hallelujah* Chorus. It begins without demonstration — no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

Parte terza

Aria (Soprano I)
Ich weiß, daß mein Erlöser lebet, und daß er mich einst erweckt am letzten Tag. Wenn Verwesung mir gleich drohet, wird dies mein Auge Gott doch seh'n. Ich weiß, daß mein Erlöser lebet: denn Christ ist erstanden von dem Tod, ein Erstling derer, die schlafen.

Coro
Wie durch Einen der Tod, so kam durch Einen die Auferstehung von dem Tod. Denn wie durch Adam alle sterben, also wird, wer starb, durch Christum auferweckt.

Recitativo accompagnato (Basso)
Merkt auf! Ich künd' ein Geheimnis an: wir sterben nicht alle, doch werden wir alle verwandelt, und das plötzlich, wenn die letzte Posaune vom Thron erschallt.

Aria (Basso)
Sie schallt, die Posaun' und die Toten ersteh'n unverweslich; dann wandelt uns Gott.

Recitativo (Soprano II)
Dann wird erfüllt das Wort des Allmächt'gen: der Tod ist in den Sieg verschlungen.

Duetto (Soprano II & Tenore)
O Tod, wo ist dein Pfeil, o Grab, wo ist dein stolzer Sieg? Der Pfeil des Tod's ist Sünde, und die Kraft der Sünd' ist das Gesetz.

Coro
Doch Dank,doch Dank Dir sei Dir Gott; denn Du gabst uns erhab'nen Sieg durch unsern Herrn Jesu Christ.

Recitativo accompagnato (Soprano I)
Wenn Gott ist für uns, wer kann wider uns sein? Und wer klagt Jenen an, den Gott selbst, den Gott hat erwählt? Es ist Gott, der uns gerecht macht, wer ist's, der uns verdammet? Christus ist's, der starb; ja vielmehr, der wieder erstand, der sitzet zur Rechten Gottes, und der ist ein Mittler für uns.

Part the Third

Aria (Soprano I)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, And tho' worms destroy this body, yet in my flesh shall I see God. I know that my Redeemer liveth, for now is Christ risen from the dead, the first fruits of them that sleep.

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, accompanied (Bass)
Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet.

Aria (Bass)
The trumpet shall sound, and the dead shall be rais'd incorruptible, and we shall be chang'd.

Recitative (Soprano II)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Duet (Soprano II & Tenor)
O Death, where is Thy sting? O Grave, where is Thy victory? The sting of death is sin, and the strength of sin is the law.

Chorus
But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

Recitative, accompanied (Soprano I)
If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is He that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Coro
Würdig ist das Lamm, das da starb und hat versöhnet uns mit Gott durch sein Blut, zu nehmen Stärke und Reichtum und Hoheit und Macht und Ehre und Weisheit und Segen. Alle Gewalt und Preis und Macht und Ruhm und Lob sei ihm, der auf dem Stuhle thronet und dem Lamme von nun an und ewig.

Coro ultimo
Amen.

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Final chorus
Amen.

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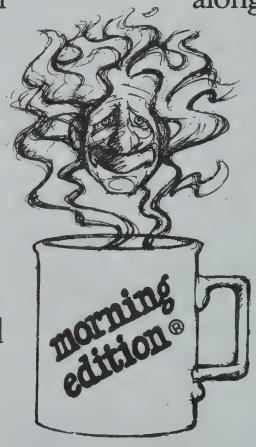

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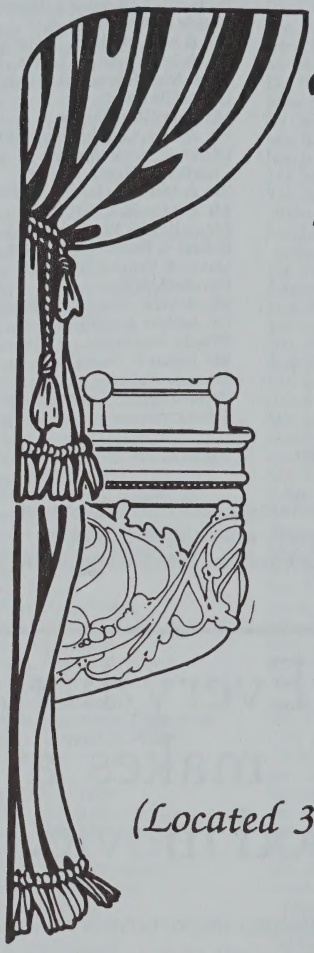

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